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Richard A. Rowland for the painting receiving the most votes from visitors to the galleries, one vote being allowed each person.

This Association now numbers 200 members, four of whom, Will J. Hyett, Leopold G. Seyffert, George W. Sotter and Arthur W. Sparks have been awarded medals at the Panama-Pacific Exposition. The President is James Bonar.

A Club composed of artists and amateurs who make, or are interested in pottery has recently been organized in Boston under the name of the Boston Pottery Club. One-third of its number are active members. Under the auspices of the Club lectures and talks are to be given at the Museum of Fine Arts. Its studio and clay rooms will be established near the Museum. Until the Club installs its own kiln, the work will go mostly to Marblehead for firing. Mrs. George Milbank Hersey, formerly of Hartford, is the President, Miss Margaret Thomas and Miss Mabel Stedman, Vice-Presidents; Miss Elizabeth Suter, Secretary; and Miss Mary Patrick, Treasurer.

A series of prizes for the best painting, black and white drawing, poster, or sculpture, on "The Immigrant in America," has been offered by Mrs. Harry Payne Whitney. The competition is proposed to secure the best possible artistic expression of the meaning of "America to the Immigrant" and of "America as the Successful Fusion of Many Races." The contest closes November 1st, and an exhibition of the works submitted will be held from November 1st to December 15th, in Mrs. Whitney's studio in New York City. All communications with reference to this competition should be addressed to Miss Frances A. Kellor, 95 Madison Avenue, New York City.

The School of the Museum of Fine Arts, Boston, begins its fortieth year in October, and has a record of which any school might well be proud. A committee has been formed to devise some fitting way to celebrate this anniversary. Last year two new classes were formed, one in etching conducted by Mr. Emil H. Richter, of the Department of Prints; the other in drawing arranged for picked pupils from the high

schools. Both of these classes proved very successful. A retrospective exhibition of student work was held at the time of the opening of the New Evans Galleries, and during the summer the regular exhibition of summer work was shown.

## A MONOGRAPH ON THE OCTAGON

The last annual Convention of the American Institute of Architects adopted unanimously the recommendation of the Octagon Building Committee to the effect that the Institute should, at the earliest practicable moment, undertake the raising of a fund to be known as the McKim Memorial Fund, to be devoted to a complete restoration of the Octagon House, outbuildings and grounds.

Prior to the Convention, the Board of Directors had taken the first step toward a restoration by authorizing Mr. Glenn Brown to prepare a complete set of drawings of the house and grounds. At the Convention, Mr. Brown made the suggestion that the drawings be published in the form of a Monograph, and the proceeds used to defray the cost of the drawings and for the improvement of the Octagon property. His suggestion was received by the Convention with marked favor, and he has now nearly completed his work. The drawings include a plat of the grounds showing old foundations, terraces, stables and outbuildings, and elevations, plans and sections of the Octagon building and the stables; also drawings showing the construction of the floors and roof, and detail sheets of mantels, plaster work, doors and windows.

The drawings will be about thirty in number, supplemented by a number of photographic views, and will be published on sheets approximately 12 x 18 inches, large enough to give a perfect reproduction of the beautiful details of the house.

With the illustrations there will be a brief history of the building and of its architect, William Thornton, written by Mr. Brown, than whom there is no one better qualified to write of Washington and its builders.

The Monograph will serve the double purpose of preserving an accurate record of a building of great historic value to all Americans, and of exceptional interest to

architects as one of the best examples of a gentleman's house of the Colonial period.

The edition is limited, and subscriptions should be made at once. The subscription will assure to each purchaser a work of historical and professional value, and will aid in the collection of a fund in honor of a past President of the Institute, largely through whose efforts the Octagon property came into the Institute's possession; a fund, the purpose of which is to preserve the property in its original state to future generations.

It is in this interesting historical building the American Federation of Arts has its main office.

## BOOK REVIEWS

**MONA LISA, A MONOGRAPH BY JOHN R. EYRE.** Charles Scribner's Sons, New York, H. Grevel & Co., London, Publishers.

This monograph was written in consequence of the deliberate opinion expressed by a great connoisseur to the effect that the Isleworth Mona Lisa can be genuinely ascribed to da Vinci.

At the outset, the author states, it appeared almost hopeless to shake the traditions of four centuries, which had decreed that the Louvre version was the one and only version of the portrait. The result of his investigation, however, he believes to prove incontrovertibly the validity of the second painting.

The Isleworth Mona Lisa was purchased by an Englishman in Italy over one hundred years ago, as an original masterpiece of Leonardo's and for over a hundred years hung in an old manor house in Somerset. It was, however, covered so by dirt and varnish that all its intrinsic beauty was completely hidden. And thus it came into the possession of the present owner. It was not until it was thoroughly cleaned that its beauty became manifest, and that there seemed to be sufficient reason to believe it to be an original masterpiece.

The question of authorization has been carefully studied and contemporaneous evidence has been brought to bear upon the subject with convincing force. This is the more interesting to American art lovers at the present time, as owing to the dangers

of the war the picture has been brought to this country and is now out of harm's way in safe keeping in the Boston Museum of Fine Arts.

**GREEK, ETRUSCAN AND ROMAN BRONZES.** BY GISELA M. A. RICHTER, Litt.D., Assistant Curator, Department of Classical Art, Metropolitan Museum of Art. Being a catalogue of the classical bronzes in the collection of the Metropolitan Museum of Art. Metropolitan Museum of Art, Publishers. Price \$5.00 net.

This volume is a quarto of over 500 pages bound in paper covers and illustrated by a large number of cuts in the text, every object of importance being reproduced, as well as numerous full page plates.

Under every item in this catalogue are given the date of its acquisition, the provenance when known, and reference to any publication of it. The material has been divided into two principal classes: first, Statues, Statuettes and Reliefs; second, Implements and Utensils. The first class includes the works in which the chief interest is their sculptural quality; the second comprises the manifold implements made by the ancients in bronze.

In the various sections the material has been arranged as far as possible chronologically. Each section is preceded by a brief introductory note with reference to the chief books or articles dealing with the subject.

In the introduction the technical processes of bronze-working in antiquity, and the origin of the ancient patina, have been discussed at considerable length.

This is really a sumptuous and extremely valuable publication.

**OLD ENGLISH MANSIONS.** Special number of the International Studio, spring, 1915. John Lane Company, New York and London, Publishers. Price \$3.00 net.

There are sixty full page plates in this volume giving pictures of old English mansions as pictured by C. J. Richardson, J. D. Harding, Joseph Nash, H. Shaw and others. The introductory text is by Alfred Yockney. The book is edited by Charles Holme.

To architects and also to home builders as well as those interested aesthetically in all manner of expressions of art, this book will be found of interest.